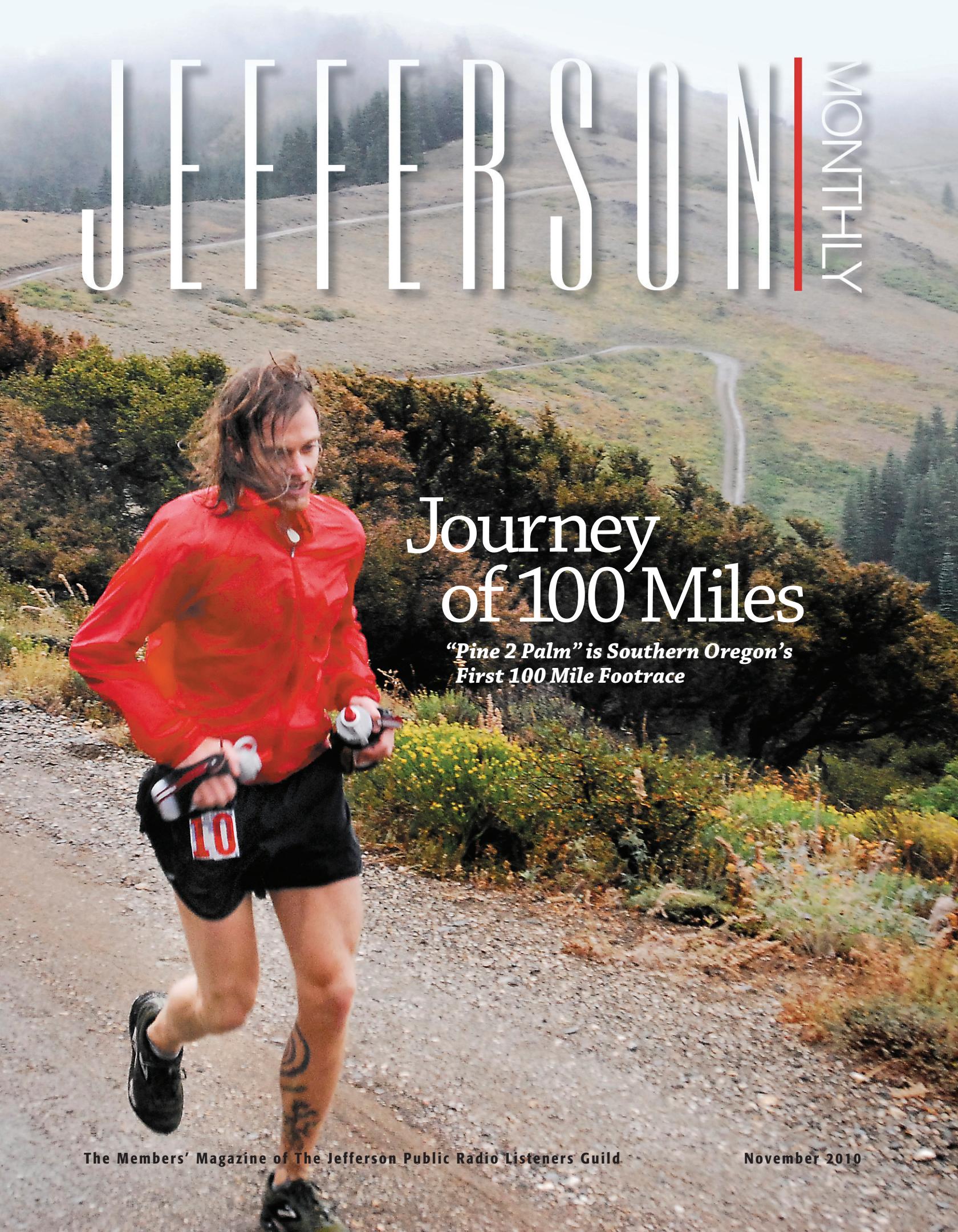


JEFFERSON

A man with long hair and a red jacket is running on a gravel road in a mountainous, forested area. The background shows a winding road through a valley with hills and mountains in the distance. The word "JEFFERSON" is written in large white letters across the top of the image, with a red vertical bar on the right side.

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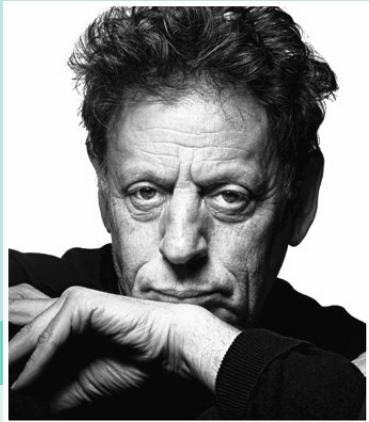
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The Parker String Quartet, a youthful ensemble of New England Conservatory grads, performs at the Cascade Theatre in Redding on November 4th.



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ON THE COVER

Pine 2 Palm winner Timothy Olson pushes his way uphill toward Dutchman's Peak.

PHOTO: ANDY ATKINSON - ROGUE PHOTOGRAPHY

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JEFFERSON

MONTHLY

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By Daniel Newberry

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First-time finisher Tamara Ellis shortly after running 100 miles

PHOTO: DENICE COVET ZENE



The 35th Annual Clayfolk Show & Sale takes place at the Medford Armory on the weekend before Thanksgiving (see *Spotlight* p. 22 for details). [Bowls by Cheryl Weese]

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Tuned In
Ronald Kramer

Dear Noemail

About two years ago, JPR instituted a web and email system called the JPR Incident Tracker at the time we began a major equipment conversion (from analog to HD Radio transmission) and also changed the way we receive many programs from the public radio satellite system. Our goal was to learn, as quickly as possible, about transmission or program irregularities, which includes a toll-free phone number which is attended 24 hours daily.

In most respects the system has worked quite well. All Incident Reports which are filed by listeners cause an email to go out to six JPR staff members and, depending upon the time of day or week, the speed with which these reports come in help us schedule repairs, and sometimes determine the cause of the problem, much more quickly than was previously the case.

While we can monitor our main transmitters, no monitoring system exists for our translators because of the nature of translators. As a result, when a translator develops a problem, it is listener feedback that generally first brings the issue to our attention. Unfortunately, sometimes listeners either assume that we're aware of the situation or that someone else has filed a report. Some weeks ago, the Gasquet translator failed and it was nearly a week before we received a listener report notifying us there was a problem.

Depending upon what fails and when it happens, outages have to be handled in a serial way. In general, we try to repair main transmitter failures before translator failures because translator outages affect more people. However, the timing of a repair visit can also often be influenced if the failure involves replacement parts. While we maintain a large stock of spares, some equipment must be supplied - or repaired - by its manufacturer which affects our repair schedule.

It also often happens that events that are not of a "local" nature in the affected area can be caused by a failure in another region. For example, the weather might be fine on the Oregon or California coast but the chain of terrestrial microwave hops that carry signals to that transmitter may have had a storm or lightning strike that prevents our signal from arriving at a local transmitter.

In general, however, the Technical Incident Reporting system has been very valuable for JPR and, I hope, for our listeners. It does, however, contain one very frustrating component.

Listeners who submit a Technical Incident Report, either online or by phone, are asked a series of questions (what service are they listening to, what city are they from, what frequency are they tuned to and briefly describe the problem you're experiencing. We also ask for some contact information, such as a name, phone number or email address, but the contact information is optional.

Probably a third of the Technical Incident Reports we receive arrive with no contact information. Sometimes that limits the use of the report because, if there is something that is unclear, our ability to reach the party to help us better understand the problem is hampered. Sometimes we just need more information - for example, "Have you experienced this problem before? When do you first recall it occurring?"

But the most frustrating Technical Incident Reports are those which involve a misunderstanding on the part of the writer - and come from someone who has provided no contact information at all. When that happens, the system reports the person to us as "noemail@ipjr.org". For example, perhaps the writer is experiencing a reception problem that is entirely localized to them and we think we know what it is -

CONTINUED ON PAGE 11



Long-time residents of Southern Oregon will have a hard time remembering the last time it rained in September for 34 hours straight: exactly the time limit imposed on runners to finish this race.

Journey of 100 Miles

“Pine 2 Palm” is Southern Oregon’s First 100 Mile Footrace

PHOTO: PETER OLLMAN

By Daniel Newberry

The most difficult part of running a 100 mile race can be just staying awake. After running all day and into the night, the physical and mental demands of running a “century race” will often signal a competitor’s brain to succumb to the usual biological rhythms.

“I walked quite a bit on the climbs after mile 50,” says Shahid Ali, a 25 year-old Ashland runner, of his first 100 mile race last September 18th and 19th. The race, the

‘Pine 2 Palm 100’, was Southern Oregon’s first century footrace. Over the course of such a long race, runners can be spread out significantly. “I was going for so long without seeing anyone. Out there it can get lonely. It’s just you and your headlamp. My eyes closed and I fell asleep walking. I hit a tree and that woke me up. This happened three times.”

Ali was among the 131 competitors who lined up under a cloudy sky at 6 a.m. at the Williams Grange. His goal, like many other

ultramarathoners that day, was simply to finish the race. Standing up.

In between the start and the finish—at Pioneer Hall in Lithia Park in Ashland—lay 101.5 miles of single track trails and unpaved roads in the Rogue-Siskiyou National Forest, and a few miles of asphalt thrown in for good measure. To get from point A to point B involved more than 20,000 feet each of climbing and descent, some of it so steep that even the top runners were forced to walk. Frequently.



PHOTO: DANIEL NEWBERRY

LEFT: A runner gets his blisters treated at the Seattle Bar aid station. **RIGHT:** Timothy Olson prepares to fill up his water bottles.

PREVIOUS PAGE: Women's winner Amy Sproston opens up her stride on a flat stretch.



PHOTO: ANDY ATKINSON, ROGUE PHOTOGRAPHY

What neither the runners—nor the race directors—anticipated, however, was the severity of an unseasonably early fall storm. Long-time residents of Southern Oregon will have a hard time remembering the last time it rained in September for 34 hours straight: exactly the time limit imposed on runners to finish this race. The rain began at approximately the same time as the shotgun blast that signaled the start of the race in the pre-dawn darkness.

“I was not expecting to run my first 100 miler wet from beginning to end,” says 40 year-old Ashland runner Tamara Ellis, also a first-time 100-miler. “During the day, the sprinkling was nice, and cooled me off. As the sun went down and the winds picked up, being wet made it uncomfortable.”

Uncomfortable is an understatement for race day conditions on exposed ridgelines. Winds reached an estimated 25 miles per hour with accompanying temperatures in the low 40s at the exposed aid station near the summit of the 7,415 foot Dutchman’s Peak. Of the 130 starters, only 72 finished. This attrition rate is higher than at most of the 70 or so 100 mile races held in the U.S. during the past year.

Ashland and Ultrarunning

That Ashland would host a century run, today seems inevitable. Ashland is home, arguably, to more 100 mile runners than any city in the world of any size. In the past two years, virtually every national running magazine has profiled and positioned Ashland as a trail running mecca. This transformation goes back to 1999.

“A group of six or seven of us had been running ultras, and we wanted to start one here in Ashland,” said Marilyn Bailey in 2008. “So we started the Siskiyou Out Back 50 kilometer (31 mile) race.” Bailey was that race’s co-director for the first ten years. The Siskiyou Out Back—S.O.B. for short—begins and ends at Mt. Ashland and runs along the Pacific Crest Trail and Forest Service roads.

An ultramarathon is defined as a race longer than the standard 26.2 marathon distance. Although an ultra can be run on pavement, like the typical marathon, most are run on trails and unpaved roads, frequently over mountainous terrain.

Thirty-nine runners completed the S.O.B. race that first year. Participation grew steadily, following a national boom in trail running that began in about 2001. This

year, 161 runners crossed the finish line at the S.O.B.

Local interest in endurance running took off early in 2007. The previous year, nationally-ranked ultramarathoner Hal Koerner moved to Ashland and opened the specialty shoe store, Rogue Valley Runners. The store had been a dream of Koerner’s, and he had spent the previous two years in Seattle learning the business while working at the Seattle Running Company.

“Trail runners love solitude. I’ve come from Denver and Seattle, where it takes two hours to drive to the trailhead,” said Koerner in 2008, about his decision to relocate. “Now I can walk across the creek to Lithia Park and be connected to a trail system all the way to the PCT [Pacific Crest Trail]. Ashland has a small-town feel, but with the complexity of culture—big city benefits.”

Koerner set about to attract other top ultramarathoners to Ashland, offering them jobs in his store. In addition to a steady income, the newly arriving runners would also be able to train daily with other top runners. This would help them improve their performance and provide them with a ready-made social life.

The first arrival was Ian Torrence, who helped manage the store. Torrence had made a career of maintaining trails for the U.S. Park Service and was happy now to spend more of his trail time simply running.

Koerner and Torrence created a blog, one that serves as a source of information on local running not only for Rogue Valley residents, but has followers in many states and countries as well.

The pair created several local trail races. Their trail marathon, the Lithia Loop Marathon, was chosen last year by USA Track & Field—the governing body for the sport of running in the U.S.—as the national trail marathon championship race. On November 6, the Lithia Loop will again serve as the national championship race.

“The 100-mile (race) idea has been in our heads since at least 2007,” says Torrence. “But we needed the right time and a little bit more experience with the community, and experience putting on shorter races... This is the next step.”

At the end of the new Pine 2 Palm 100-mile race, it was an Ashland runner who broke the tape at the finish. The winner, Timothy Olson, also **CONTINUED ON PAGE 16**



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Jefferson Almanac

Pepper Trail

What Happens Next? A Dialogue in Verse

We gathered in the well-lit room
Poured wine, settled back to chart
Our way around the coming doom

We all had brought our favored facts:
The end of oil, the ocean's rise
Growing deserts and glacier's cracks

We knew the numbers, and the score
Had each summed up our carbon feet
And all believed that less is more

But still we held on tight to hope
Trusted in our lifelong luck
Even atop this slippery slope

So one by one we spoke our dreams
The engineer went first and sang
Of pure sweet power and new machines

Solar films to catch the sun
Tiny batteries to hold it safe
Green electricity for everyone

Then the doctor took her turn
Spoke of disease as a defeated thing
By all we knew, or soon would learn

The farmer dreamed forth a flawless grain
Gene-tuned to every different land
Yielding great harvest with little rain

The city folk then had their say
Cars would go, public transit rule
Tomorrow for sure, if not today

The public man last rose to speak
He knew the people would soon awake
Force carbon back down from its peak

The mood was good, and silence fell
It felt to all our work was done
More wine? Of course! For all was well.

But in the corner an unnoticed man
Sat and frowned and shook his head
Sighed and finally raised his hand

He said, "I'm sorry, but I'm perplexed.
Your dreams are lovely, and might come true
My question is: What happens next?
When the new defeats the old

On that blessed day I still must ask
How many of us can the planet hold?

Each problem solved means more of us
Every No transformed to Yes
Every minus that becomes a plus

And as our numbers ever grow
And good things enter from all sides
The wild earth I love, does go

The tiger, elephant and the shark
Even now live only by our grace
We decide who's on the ark

The jungles, swamps, and grassy plains
Must all surrender to our use
Must take their losses to give us gains

Your dreamed-of drugs and good green power
Your perfect crops and flawless plans
May bring humanity to full flower

No one, faced with a child's need
Could turn his back, choose another good
That's human love, not human greed

But what must finally come to pass
If all your hopes come true, you see
Is people numerous as leaves of grass

And the way for all to stay alive
To give our future peace and calm
Is to make the world a human hive

So I must ask: what's for the best?
For us, and this only living world
Whether we pass, or fail, this test?"

A silence fell, no words were said
For this riddle asked: Find the balance
Between the living and the dead

Death is not for life to choose
But life unbound means, it seems
All life must together lose

Despite our minds, our powers vast
We can't escape the simplest truth:
Nature's word will always be the last.

Pepper Trail is an Ashland naturalist and writer. To read more of his work, visit his websites www.peppertrail.net and www.earthprecepts.net.



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Theater and the Arts

Molly Tinsley

Local Theatre Alive and Thriving

Dust and excitement fill the air in downtown Talent, where an excavator churns up the empty lot next to the small, brown former feed store known for nine years as Camelot Theatre. There, at the symbolically appropriate intersection of Talent Avenue and Main Street, the James Morrison Collier Theatre at Camelot will open its new, art deco doors next June. At the same time, a few miles south, high expectations surround a different sort of rebuilding in progress: under new Producing Artistic Director Jeannine Grizzard, Ashland Community Theatre has become Ashland Contemporary Theatre, with an unusual three-part mission. One theatre achieves a high point of success; another launches its first season. Meanwhile, Bert Anderson has put his *Atelier* play-reading series on the map, and the Ashland New Plays Festival just celebrated its rebirth after a year of dormancy.

Named after the retired English teacher whose strategic financial support propelled its Board's ambitious plans to reality, the new Camelot will finally have some room backstage—a rehearsal room and dressing rooms and enough space that actors won't have to move around single file! House seats will increase from 100 to 164, with no sacrifice of intimacy, and capacity in the ladies' room will expand by 300%!

Thanks to an arrangement with the Talent Urban Renewal Board, which made the adjacent property affordable, and the fund-raising energies of Bob Phillips, who spear-headed the Capital Campaign, it would seem that Camelot is experiencing a

dream come true. Yet according to Artistic Director Livia Genise, the thought of building a new theatre didn't cross her mind until she learned that the city of Talent planned to extend Main Street smack through her beloved old one. Before that she hadn't the luxury to dream castles in the air; she was plunging all her energies into 60-80 hour work weeks—directing, acting, administering the Conservatory, teaching, and reaching out to the community.

...according to Artistic Director Livia Genise, the thought of building a new theatre didn't cross her mind until she learned that the city of Talent planned to extend Main Street smack through her beloved old one.

Although the new Camelot was forced, in a way, by external circumstances, it still seems like an inevitable next step for a theatre whose attendance reached just under 19,000 last season. This level of success is rooted in Camelot's steady commitment to service to the community—from its “pay what you can” performances to Genise's active participation in local Rotary and Chambers of Commerce. But another strong force has been *music*. Camelot's first production was the popular, large-cast musical *Annie*, and Genise has gone on to mount four musicals per season, thus offering audiences a pleasure largely unavailable in this area—that alternation of linear story with lyrical outburst, which generates such complex magic. In addition, from year one, Genise began inserting her “Spotlight on...” series between mainstage offerings. Informative, well-written evenings of musical bio-revue that showcase iconic singers or songbooks, these wonderfully entertaining shows have built audiences and culled additional revenue.

This past summer, with the successful production of Hugh Whitmore's complex

drama of mathematics and morality, *Breaking the Code*, Ashland Community Theatre gave birth to Ashland Contemporary Theatre. Under the leadership of Jeannine Grizzard, it has begun to carve out its own special niche as a provider of dramatic fare. The new ACT will continue to stage plays of established literary merit, works like Ronald Harwood's knotty World War II play, *Taking Sides*, which Grizzard directed to high praise in 2007. In addition, though, the new ACT has taken on the presentation of local playwrights as one-third of its mission!

To this end, the new ACT continues the popular weekends of play readings established by the old ACT: Quarter Moon Three, featuring eight spooky ten-minute plays, runs at the Bellview Grange October 29-30, at 8 pm, and October 31 at 2 pm. Tickets to this popular program are a mere \$10 and available at the door.

Most ambitious is the theatre's plan to produce one original full-length play per season as well! A delightful comedy, "Larry's Best Friend," by David Hill, kicked off this enterprise. Evalyn Hansen directed with flair, Emma Wilkinson was mesmerizing as

Ginger Golden, the faithful retriever transformed by a shaman's spell into a beautiful young woman. Gina Scaccia created and performed live the accompanying musical score, and the script delivered a huge pay-off in its final scene. Thus the production fulfilled the group's third objective as well: to nurture local acting, directing, and design talent. In Grizzard's words, "ACT hopes to represent our community at play."

Bringing extensive training in classical theatre and Shakespeare, as well as experience managing her own production company, Grizzard moved to Ashland in 2006 from Atlanta, Georgia. She has worked to adapt the rather ornery Bellview Grange to play production, constructing an audience-friendly raked stage and seating platforms, and creating a truly inviting space.

ACT is currently seeking dedicated volunteers for its Board of Directors and for its Friends' Board—people committed to the survival of small theatre. If you can lend your energies to this effort, contact Grizzard at sriaqal@yahoo.com. Remember when the present Camelot was a little, brown seed store? Let's push history to repeat itself.

As this month's magazine hits the mail, the Ashland New Plays Festival makes its welcome return, provoking and entertaining audiences from October 20-24 with readings of four new plays selected from 180 submissions nationwide. The hallmark of the ANPF is the chance for audience members to give the playwrights feedback. Similarly, Bert Anderson's *Atelier* program invites community collaboration in the playwriting process: on the fourth Monday of each month, audiences gather downstairs in the Ashland Library at 6:30 for cold readings of new plays. The evenings are free: Anderson assembles the actors, the playwright furnishes refreshments, and much creative exchange ensues.

Playwright Molly Tinsley taught literature at the Naval Academy for twenty years. Her latest book, *Satan's Chamber* (Fuze Publishing) is a spy thriller featuring a female protagonist.

Tuned In *From p. 5*

but we can't tell them to aim their antenna differently.

The "noemail@ijpr.org" Technical Incident Report that triggered this column came from someone in Brookings in early September. That writer was VERY upset and his report included many capitalized words and exclamation points. While the issue he was raising wasn't technical in nature, it is the kind of message that we would nevertheless have answered if we had any contact information for that person - but we didn't. So this column, which I am using to illustrate the point, is my only way of answering that writer.

That report (which I'm making PG) essentially said "You dummies. You're off the air for a bunch of days and then, when you come back on, you broadcast the California gubernatorial debate in place of this evening's "Exploring Music with Bill McLaughlin" which is about the only good program on your schedule. THERE IS NO

STATE OF JEFFERSON. We don't need a California debate!"

Earlier in this column I mentioned that our Gasquet translator had been out for nearly a week before anyone reported the outage to us. Well, the Gasquet translator is the source of the signal for the Brookings translator to which this writer listens - so both Gasquet and Brookings lost service for nearly a week because no one told us there was a problem.

But Gasquet is IN CALIFORNIA! In order for us to carry the California gubernatorial debate on our California stations, it also had to be carried on some of our Oregon facilities, which are fed from California sources like the Gasquet translator. In this instance, however, we believed the California gubernatorial debate was an important news event - and many Oregonians are directly influenced by economic and political developments in California. While we could have omitted the California debate on our

Oregon stations, we believed that coverage was also worthwhile for our Oregon listeners.

Brookings, however, wasn't an option. The Brookings source signal comes from Gasquet, which is fed from KNHT in Eureka, California.

So, electronically, the State of Jefferson actually does exist - kind of.

I find it very frustrating when an incident report comes in that we'd like to answer but can't for lack of contact information. So, if you happen to file a Technical Incident Report with us, we'd be happy if you'd provide us contact information, so we can better explore the issue at hand or perhaps provide you other helpful information.

Ronald Kramer, Executive Director



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Inside the Box

Scott Dewing

Stuck with Stuxnet

The recent Stuxnet virus would have been just another computer virus released "into the wild" this year, except for one very important detail: it specifically targets industrial control systems (ICS) that are used to control gas pipelines and power plants. According to Symantec, an anti-virus software and research company, the final goal of Stuxnet is "to reprogram industrial control systems (ICS) by modifying code on programmable logic controllers (PLCs) to make them work in a manner the attacker intended and to hide those changes from the operator of the equipment."

Once an attacker has control of the ICS for a pipeline or power plant, they could carry out diabolical actions such as increasing the pressure in a natural gas pipeline to the point of explosion or speeding up a power plant turbine beyond capacity to the point of failure and/or explosion. Either scenario would result in facility destruction and likely death.

Who would want to do such a thing? Terrorists for certain. Carrying out a cyber-attack from thousands of miles away against critical infrastructure such as pipelines or power plants would, I imagine, be preferable to trying to coordinate and pull off a conventional attack on the ground. But in the case of Stuxnet, it is highly unlikely that Osama bin Laden and a team of crack software programmers and hackers engineered such a sophisticated piece of malware in whatever cave they are currently hiding in. Nor is it likely that Al-Qaeda outsourced the project to India without anyone finding out about it.

Who else? Well the mafia comes to mind, especially the Russians who have a reputation of being behind some of the most sophisticated malware created to date. The mafia, however, is interested in profiting quickly from large-scale petty theft of credit card data and user-names/passwords to banking accounts. They dabble in corporate espionage, but

most of their bread and butter comes from stealing from people like you and me. It's unlikely then that the mafia (Russian or otherwise) is behind Stuxnet either.

This leaves us with governments (both foreign and domestic) as the likely culprit though no country has raised its hand and said, "Yeah, that was us." And I don't suspect that is likely to ever happen though there has been and will likely continue to be a lot of finger pointing—most recently at the Israelis due to the fact that the largest outbreak of Stuxnet has been in Iran. According to Symantec, there are currently 100,000 infected "hosts" (computer systems) worldwide. More than 60,000 of those infected hosts are in Iran. Translation: Iran's industrial control systems were the primary target of Stuxnet.

Iran's anti-Zionist rhetoric combined with its pursuit of a nuclear program and funding of terrorist organizations such as Hamas and Hezbollah have, to say the least, strained relations between Iran and Israel. According to a September report in the *The Atlantic*, Israel stands ready to carry out military strikes against Iran's uranium-enrichment facilities in Natanz and Qom as well as the nuclear research facility in Esfahan and the nuclear power plant located in the coastal city of Bushehr (which just happens to be the location where Stuxnet was first discovered to have infected Iran's industrial control systems). In June, *The Times* reported that Saudi Arabia conducted tests to stand down its air defences in order to allow the Israeli Air Force to go bomb Iran's nuclear facilities.

The U.S. administration has been, at best, lukewarm to any Israeli plans to bomb nuclear facilities in Iran with President George W. Bush only giving "amber light" support to such a plan back in the final months of his presidency. Since then, the Obama administration has pressured the Israelis to seek a diplomatic solution to the "Iran problem", which is interesting given the fact that, to date, U.S. diplomacy

has done little, if anything, to improve relations and persuade the Iranians to forgo their nuclear ambitions.

It should come as no surprise then that the Israelis may have exercised a third option: cyber warfare. According to Richard Clarke in his new book *Cyber War: The Next Threat to National Security and What to Do About It*, “cyber war is the unauthorized penetration by, on behalf of, or in support of, a government into another nation’s computer or network, or any other activity affecting a computer system, in which the purpose is to add, alter, or falsify data, or cause disruption of or damage to a computer, or network device, or the objects a computer system controls.”

Stuxnet was designed exactly for this purpose. I say “designed” because Stuxnet is a very sophisticated collection of malware code that simultaneously exploited several known security holes in the Microsoft operating system as well as a “zero-day” (that is, previously unknown) vulnerability in order to infect a host system. According to a recent Symantec whitepaper, the creators of Stuxnet “amassed a vast array of components to increase their chances of success [including] the first ever PLC rootkit, an-

tivirus evasion techniques, complex process injection and hooking code, network infection routines, peer-to-peer updates, and a command and control interface.

In other words, Stuxnet was not the work of some pimply faced hacker living in his parent’s basement. It was created by a team of very sophisticated and well-funded programmers with very clear objectives in mind. Whether this team turns out to be the Israeli Defence Forces elite Unit 8200 “cyber warriors” or any of the number of cyber units now embedded within the U.S. military and the intelligence community is less important than the implications of such a sophisticated cyber weapon as Stuxnet being created and used: we’re now stuck with Stuxnet and the increased probability that it or some re-engineered variant could be used against our very own critical infrastructure.

Scott Dewing is a technologist, teacher, and writer. He lives with his family on a low-tech farm in the State of Jefferson. Archives of his columns and other postings can be found on his blog at: blog.insidethebox.org



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Recordings

Derral Campbell

New Music

Early a decade ago John Hammond released *Wicked Grin* (2010), an album of Tom Waits covers. The disc featured top players and showcased a sound that is now a common groove among "roots" music releases. In fact, I believe *Wicked Grin* is the distillation of American music, away from the technical perfection that had been the goal in recording studios. Today's recordings still feature tacked-on horn parts and layered vocals recorded months apart, but *Wicked Grin* was heard by enough people that it made an impression, and resulted in a change.

In the 1980's, most recordings employed studio enhancement and sonic manipulation to achieve a flawless result. But the creative drive that made Rock and Roll timeless was diluted into sterile product. The impromptu confluence of emotion, style and energy was subsumed by for-profit templates as cold as silicon chips. The for-fun element, the human joy expressed with abandon in Sun Studios flickered out in assembly-line sound laboratories.

There's always precedent for any new direction. In 2000, the film *Oh Brother, Where Art Thou?* derived a lot of its impact from the stripped-down soundtrack, stark, soulful and direct. Chris Thomas King, who played Bluesman Tommy Johnson, had recorded some different-sounding releases employing the less-is-more approach, most notably "Red Dirt." But the John Hammond release coalesced the trend, codified it in a way. It certainly brought the "sound" to a large and varied audience.

When it comes to the *less is more* approach, guitarist Jimmie Vaughan is the poster boy. His 1990 release with his brother Stevie Ray Vaughan, *Family Style*, was an early indication of the pared-down style, yet a lot of it still sounded like the Fabulous Thunderbirds meet Stevie Ray

Vaughan. But Jimmie's *Strange Pleasure* (1994) and *Out There* (1998) achieved the stripped-down standard - lots of space between the notes, and a "just enough to win" approach to the rhythm section. These releases incorporate a variety of extras like back-up vocals and horns without coming close to overwhelming the listener. And Vaughan's collaborations with Kent "Omar" Dykes, *On the Jimmy Reed Highway* (2007) and *Big Town Playboy* (2009), inhabit the fullness of the minimalist style, as classic Blues covers are memorialized in their original settings.

This style invokes acoustic music, though the guitars are amplified, the drums mic'd. Eliminating layered walls of sound tightens the focus more clearly, allowing more definition and contrast, as well as leading the listener straight to the lyrics, the story.

Another feature is the sensation that the wheels are about to come off, that the band may be nearly stumbling here and there, but the groove is regained to great effect. I noticed this a great deal on the Hammond *Wicked Grin* release. Drummer Stephen Hodges maintains several rhythms on some tunes, which results in a loping jog instead of a steady trot. As the varying beats intersect, opportunities for syncopation and swing present themselves, again, most agreeably. There's real freedom here, a relaxing of strict timings and rigid beats.

There is one component of the stripped-down, rootsy style that I can do without - the added-on sound of a needle in the grooves of an old 78 at the beginning of a song, sometimes repeated at the end. If I hear that, I find it harder to listen. Just a personal quibble. It was cute the first time I heard it (I believe it was on the *Oh Brother, Where Art Thou?* soundtrack), but it has become another cliché, another technical distraction. The recre-

ation of older, more basic approaches should be obvious without inserting an artifact of an older technology.

The drummer Stephen Hodges has continued his involvement in the more spare approach, most recently on the new release *Twist-O-Lettz* (2010), a joint effort with guitarist Rick Holmstrom and harmonica player/vocalist John "Juke" Logan. It is percussion paradise, as Hodges' huge bag of tricks produces lots of treats, supporting an innovative and organic collaboration. Each instrument stands out in the mix and is easily followed in relation to the other players. I'm sure there are ongoing sonic hi-jinks by the engineers, but the overall sound is spare, lean and vital.

I checked out Hodges' homepage, and I include his elements of teaching here:

Studying music with me, you get a true grasp on...

1. rhythms / dynamics / accenting
2. songs / phrasing / cadence
3. yoga & pilates based, alignment oriented approach
4. your musical needs in your musical world
5. using historical examples for strong musical grounding
6. breaking it down to where you can get peaceful with where you're at
7. being more effective, on the the gig, in the band, on the session

I like #3 a lot; this shows me the deep holistic involvement Hodges has integrated into his approach to music. It's more than technical proficiency, a lot more. The importance of studying the history of the music, of inculcating respect for its past, shows how this stripped-down approach is really quite rich.

Like a pendulum swinging back to the starting point, this music has become more human, utilizing modern advances with the goal of a natural presentation. In the new Blues releases I feature on my JPR programs, I find about two-thirds employ this approach, as it has become the standard rather than the intriguing anomaly. Happy listening!

Derral Campbell hosts *Late Night Blues* heard at 10:00pm on Saturdays and *Rollin' the Blues* heard at 2:00pm on Sundays, both on JPR'S *Rhythm & News* service and online at www.ijpr.org.

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won the more well-known “Where’s Waldo” 100 kilometer–62 mile–race near Eugene only a month earlier. Olson ran his first ultra only a year ago and thus represents something new in Ashland ultrarunning: he’s a top contender who has made his mark after moving to Ashland.

Preparing to Run 100 Miles

To prepare for the Pine 2 Palm race, Olson regularly ran 100 miles each week, and as much as 120 miles on occasion. Though most top runners put in this volume of training mileage, the runners who run to finish—rather than win—find that their schedules and bodies will not allow this intensity of training.

“I’m the mother of two,” says Tamara Ellis. “It’s tricky carving out the time needed... I was doing 60–70 miles a week before I started tapering for the race.”

An ultrarunner needs to learn to run for hours after becoming tired and sore. “I did ‘sandwich runs’—I’d run 25 miles on Saturday to get fatigued, then I’d do another 25 on Sunday,” Ellis explains.

Ellis used night runs to prepare her for the specific demands of this race.

“Six of us left for a run at 8:30 p.m. We ran 20–21 miles. The moon was out and we climbed Wagner Butte. It was my first night run and I was scared. It was an amazing experience,” says Ellis.

Fellow first-time Ashland 100-miler Shahid Ali spent a significant amount of time running at night in the weeks leading up to the race.

“I knew the race and training around this time would be hard because of Ramadan,” says Ali. As a devout Muslim, Ali does not eat or drink between sunup and sundown during Islam’s holy month, which this year did not end until a week before the Pine 2 Palm race.

“I still did two 60-mile weeks while fasting. A lot of it is mental, you just need to go out and do it. It’s especially tough because I have a full time job at Ashland High School. During Ramadan, I’d run at night, get up at 4:30 to pray and break my fast, then go to work,” Ali says.

Running for 100 miles, which can take 30 or more hours on the tougher courses,

exerts demands on the body that even road marathoners do not encounter.

“Any race longer than an hour and a half, you use up all the energy that’s available at the start of the race. So you need to be taking in calories and fluids during the race in order to finish on your feet,” says Neil Olsen, a family practice doctor in Central Point.

Olsen, 43, is an ultrarunner himself, and no stranger to the top spot on the podium. Olsen has twice won Ashland’s S.O.B. 50k race, and in 2008 was the national champion at the 100k distance in the Where’s Waldo race.

“In an ultramarathon, you don’t finish on the energy and fluids you start with, so then it becomes not just a challenge of what your heart and lungs and muscles can do, but what your intestinal tract can do,” says Olsen.

Endurance takes its toll.

“If your sodium shifts on a normal day, your kidneys take care of it just fine. But out on a long run, you’re changing electrolytes faster than your kidneys can compensate for... In these 50 to 100 mile races, you’re somehow able to cause more damage, faster, than the body’s able to compensate.

“People who go these long distances are, by their nature, able to suppress the signal that the body’s sending them to stop. So they’re fighting the signal to quit with the internal drive to keep going,” says Olsen. “An animal would stop.”

Creating the Race

When race directors Koerner and Torrence sat down to plan a course, their first priority was finding a course that would highlight the botanical richness of the Siskiyou Mountains, one of the most biodiverse regions on the planet. Creating a point-to-point course, rather than a loop, would allow runners to pass through the widest variety of habitats, assuming they weren’t too tired to notice.

The name of the race, “Pine 2 Palm” recalls a marketing slogan coined more than 100 years ago. “Around the turn of the century, Ashland developers wanted to promote the town as a mineral water spa area, like Saratoga or Carlsbad” the race directors wrote on their blog. “The City of Ashland

captured its abundant botanical heritage in its motto, ‘Where the palms meet the pines.’”

To get from Williams to Ashland, the course would need to run primarily through the Rogue-Siskiyou National Forest. After receiving a permit from the U.S. Forest Service, the race directors gathered fellow ultrarunners to assess the conditions of various trails and roads necessary to get from start to finish.

“We’d go out and do fun runs—training runs—we’d link these runs,” says Torrence. “There was some log clearing, some saw work, some brushing. The trails just needed a little help... We cleared branches so people wouldn’t get slapped in the face and cut back some of the poison oak.”

The main logistical issue, says Koerner, is safety. “We had to keep track of more than 100 runners. You multiply this by four or five with their pacers and crews, and you’ve got close to 500 people.”

Most runners recruit friends and family to assist them in changing shoes, filling water bottles, and giving moral support at several of the twenty aid stations on the course that are accessible to traffic. At about the 68 mile mark, runners are allowed—and encouraged—to have a friend pace them through the more dangerous night running, when they are especially tired and prone to falling or getting lost.

Much of the Pine 2 Palm race is remote and out of cell phone range. Koerner enlisted several volunteer ham radio operators to transmit the race numbers of contestants as they passed through key aid stations. If a runner was long overdue at the next station, a volunteer runner could be dispatched to run or walk a section of the course to locate the runner.

Other volunteers served as “sweeps.” A sweep runs a portion of the course after the last runner is scheduled to pass. This safety mechanism is another part of the ‘no runner left behind’ philosophy.

To help monitor and attend to runners’ medical needs, Koerner secured the support of Dr. Kelly Lange, an Ashland chiropractor. Lange’s clients include several 100-mile runners, so she is familiar with many of the issues that might—and would inevitably—arise.

“Anyone who’s had any experience with a 100-miler knows you have to expect anything,” says Lange. “The things that come



LEFT: Four runners pace each other early in the race (left to right: #9 Matt Nahoniak, #6 Chris Askew, #58 Jamie Gifford, #7 Darla Askew. **RIGHT:** Lewis Taylor gets weighed at the Seattle Bar aid station to monitor potential dehydration.

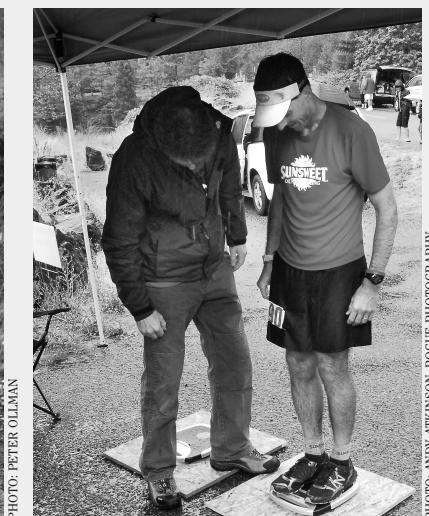


PHOTO: ANDY ATKINSON, ROGUE PHOTOGRAPHY

up in a hundred miler usually have to do with the stomach and the feet."

Lange was a medical volunteer last summer at California's Western States Endurance Run, the nation's oldest and most prestigious 100-miler. She got numerous tips from the medical staff at that race, and adopted many of their procedures.

"We have two medical checkpoints along the course, and one at the finish. We weigh them and check their pulse and blood pressure before and after the race and put this information on their wrist band," Lange explains.

If a runner drops too much weight during a race, it signals dehydration. Depending on the percent of body weight lost, the runner may be required to stop and drink or be pulled from the race.

More than anything else, says Lange, you have to be alert. "You have to trust your gut when you're a health care professional. When something looks like it's off, you've got to trust that," she says.

Race Day

The starter's gun coincided with the beginning of a rainstorm that plagued runners all day. From the Grange Hall in Williams, the course follows six miles of road before heading onto a trail that leads to the top of Sugarloaf Mountain and follows the slopes of Grayback Mountain.

Before the leaders even hit that first trail, their pack had thinned out. Just before the aid station at the six mile mark, eventual winner Timothy Olson took the lead. At the aid station, Olson stopped briefly to eat

a gel pack: a gooey, sugary, easily digestible source of energy favored by many endurance athletes.

"I dropped it so two people passed me, so then I stayed with Neil Olsen for awhile—a mile or two—he stopped to tie his shoe so that was the last time I saw someone until (I met my pacer) Aaron." Olson kept the lead for the entire race, and finished in 18 hours, 38 minutes, and 50 seconds, a full 2:21:24 ahead of the next runner.

The course next descends toward Applegate Lake, with ups and downs on the O'Brien Creek trail and Carberry Creek Road. The accessible Seattle Bar aid station at Applegate Lake offered the first opportunity for most runners to meet their crews. This station featured the common foods found at most 100 mile endurance races: gel packs, oranges, watermelons, pretzels, potato chips, M&Ms, and on this rainy day—chicken soup.

From the lake, a sharp climb up to Stein Butte was followed by a run on the exposed Elliot Creek ridge, and a steep drop to Squaw Lakes. This is where the battle for second through fifth places began.

Neil Olsen held on to second for much of the first 50 miles. Lewis Taylor of Eugene was gaining ground and soon caught Olson. "I ran with him for a bit then he passed me," says Taylor of Olsen. "I got ahead of him at Hanley-Squaw Peak (mile 53.5 aid station), he was in a chair there fixing things."

The runners were not expecting the high winds and cold temperatures at Dutchman's Peak at mile 66. The highest winds were faced by the lead runners. Under the aid station tent, a gas-powered heater was on full

blast. At mile 83, runners had another exposed peak to summit: Wagner Butte.

Although Taylor increased his lead on Olsen, he had other things to worry about. By the time he reached Wagner Butte, the climbing and descending of multiple peaks had taken their toll on his legs. He looked back and saw a pair of bobbing headlamps.

"When we were coming down off Wagner Butte, we saw Ben (Hian) and his pacer, he was about 30 minutes back, but he's a really good downhiller, so I was running scared the last ten miles or so," Taylor said.

Taylor ended up increasing his lead and finished second in 21:00:14, ahead of Hian by 54:35. Neil Olsen sprinted the last quarter mile to hold off a hard-charging Brett Rivers for fourth.

Amy Sproston of Portland won the women's race in a time of 22:38:51. She slowly increased her lead from the beginning, and finished with a lead of 1:03:21 over Kelly Hambelton of Maple Falls, WA.

Sproston was also the women's winner in July of the Siskiyou Outback 50k-31 mile-run at Mt. Ashland. She ran a consistent race that played out according to her plan.

"I've run a few other hundreds, and I tend to always have a death march for the last 35 miles," says Sproston. "So [this time] I really just wanted to still be able to run the last hill. I had a goal of not killing myself in the first 65 miles."

Other than losing two toenails, Sproston finished feeling tired but not destroyed. She had her moments, though.

"It definitely got harder around mile 65 where it got so cold. That was kind of a low point. I had some vomiting spells that

weren't really much fun, but besides that, I'm OK," Sproston said.

Sproston looked forward to a long rest after winning the race. She flew to Africa the following day, as part of her job as a finance manager with the non-profit, Mercy Corps.

Further back in the pack, first-timers Shahid Ali and Tamara Ellis each faced a decision when they arrived at the windy and cold Dutchman's Peak aid station at mile 66.

"My calf was killing me, felt like a knife was poking me. On the way up, Hal (Koerner) drove by and said, 'you're almost there' and that helped me keep going," Ali recalls. "I got there around 11:30 (p.m.) and I was trying to get warmer clothes on. My pacer was cold. He said we'd have to run or he'd freeze... I also had shin splints since mile 55: I had never walked so much."

"Now I regret my decision to stop. It was a hard decision. I regret it now, but yet it was the right decision at the time. It was a good experience," Ali says. He's already planning out his strategy for next year's race.

Ellis got a boost from greeting her friend and pacer, who pushed her to keep

going. "She was patient, fun, and had the attitude that 'we're going to do this!'" Ellis explains. "She told me stories, she told me what to eat. She was experiencing everything I was experiencing."

Eventually the two women arrived at Wagner Butte at mile 83, and Ellis hit a low point, physically and mentally. "But I knew I would get a second wind when the sun came up, and I did," she adds.

Ellis crossed the finish line at 11:39 a.m., the 11th women to do so.

"The finish felt surreal, like it didn't happen. I felt really good, even with some ankle soreness and blisters on the bottoms of my feet. There was nothing I couldn't push through, though," Ellis says.

Race director Koerner spent the dark misty night driving the accessible parts of the course, encouraging runners like Ali, but also ferrying those who decided to stop back to the finish line in Ashland.

Koerner had a few scares.

"There's no room for error here: with the weather, they're wet, hungry, then you add the wind. A couple of people went home

(in the middle of the race) without telling us. But now everyone is accounted for, and safe," Koerner said, shortly after the race.

Most 100-mile runners share this in common: there will be periods of euphoria, but there will also be periods of despair. Often the ones who finish are those who embrace both, and have a strategy for moderating the highs and pushing through the lows.

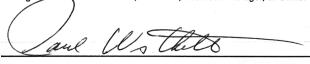
Winner Timothy Olson, also a first-time 100-miler, caught his second wind at mile 75. "I believe in a 100-mile race something unpredictable will happen," says Olson. "You just have to be ready for whatever life brings your way."

Daniel Newberry is a freelance writer living in the Applegate Valley. You can reach him at dnewberry@jeffnet.org

For more information on the Pine 2 Palm race, including full results, visit www.roguevalleyrunners.com/P2P100/results.html

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Nature Notes

Frank Lang

Winter Warnings

*You know what it's like in the Yukon
Wild when it's sixty-nine below;
When the ice-worms wriggle their purple
heads through the crust of the pale
blue snow.
When the pine-trees crack like little guns
in the silence of the wood,
And the icicles hang down like tusks
under the parka hood;
When the stove pipe smoke breaks
sudden off, and the sky is weirdly lit,
And the careless feel of a bit of steel
burns like a red-hot spit;
When the mercury is a frozen ball, and
the frost fiend stalks to kill
Well, it was just like that that day when I
set out to look for Bill.*

— Robert W. Service, "The Ballad of Blasphemous Bill"

For those of us who live in the State of Jefferson, it will probably never get as cold as it did for Robert Service's character in "The Ballad of Blasphemous Bill," but it can get cold enough to cause problems for those of us who go outdoors in winter.

Be prepared any time of year, not just winter, for hypothermia. That's when your body temperature drops because you are C O L D, and can't get warm. Hypothermia happens in stages as your core body temperature lowers. You lose heat faster than your body can retain or generate it. Many of us have probably been lightly touched by the Grim Reaper and not realized it. You're in the great outdoors and manage to get wet to the skin from perspiration and/or precipitation. Your body temperature starts to drop. You feel chilly, your skin feels numb, your fingers don't do what you want them to do, and you start to shiver. Guess what? You are starting down the slippery slope.

Years ago, this happened to me on a fern foray to Swan Mountain, on a ridge between the Illinois and Applegate watersheds near Oregon Caves National Monument. The day was cold, wet, and windy, but not being wimps or sissies, my companions and I set out anyway. Rather

than take the long way around we decided to head cross-country, uphill, through a steep, incredibly dense, very wet brush field. By the time we reached Swan Mountain, we were soaked from rain, wet vegetation, and perspiration. When we stopped for lunch, I cooled off, way off, and started to shiver and had trouble with zippers. We ate quickly, and started back down the mountainside to our vehicle, where we had dry clothes and could warm up and dry out.

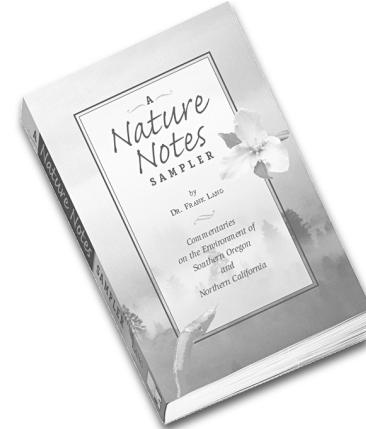
If I had gotten colder, things could have gotten worse. Muscular coordination would have gone, I'd have started mumbling and stumbling, become apathetic, then confused, irrational and finally semi-conscious. Shivering would have stopped, but muscular rigidity would have set in. My companions would have had to act quickly to save my bacon. If we had planned to camp, they could have set up a tent, they could have stuffed me naked in a sleeping bag and tried to get me to drink warm fluids, if I could. As a last resort, they could have drawn straws to see which one of them would strip naked to get into the bag with me to warm me up. Fortunately, this never happened.

The best way to avoid hypothermia is to dress for the occasion. If you know you are going to be out in the weather, be prepared. Layer your clothing with modern synthetics and wool that keep you warm and dry. Avoid cotton any time you are in the field any time of year. Cotton soaks up moisture, stays wet, and keeps you cold, especially when the wind blows. Many lightly clad folks caught in summer storms die of hypothermia. So, be prepared, as the Boy Scouts like to say.

Thanks to the authors of *Winter: An Ecological Handbook* for the Robert Service verse, and almost everything you would ever want to know about that chilly season.

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University.

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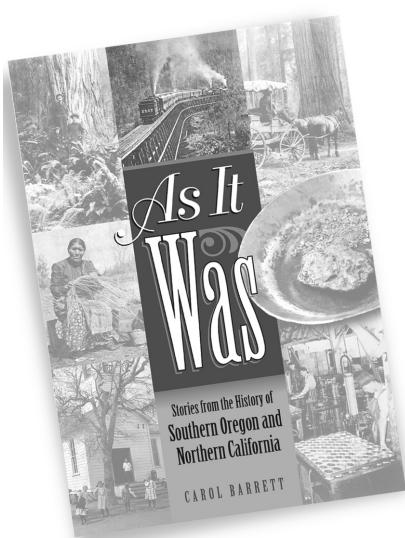
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As It Was

Stories from the State of Jefferson

The Rogue Creamery

by Craig Stillwell

For over 70 years The Rogue Creamery has supplied Southern Oregon and beyond with quality handmade cheeses.

In 1935, Tom Vella of Sonoma, California, established the business in Central Point. At the height of the Depression, he was able to employ workers year-round and help out local dairy farmers. During World War II, Vella employed women and sent five million pounds of cheddar cheese to troops overseas.

Following the war, Vella began making cottage cheese, and in 1955, toured the cheese-making factories of Roquefort, France in order to learn the secret to making blue mold cheese. Soon he had constructed an artificial cave and began producing the first blue cheese made west of the Mississippi.

In 1998, Tom Vella died at the age of 100. His wife and four children inherited the business, and his son, Ignazio, is credited with reviving the artisan tradition of specialty handmade cheeses.

In 2002, Vella sold the business to David Gremmels and Cary Bryant. Since then, their cheeses have won many medals and trophies.

Today, The Rogue Creamery continues to expand, promising to churn out fine cheeses for another 70 years.

Sources: "Rogue Creamery: A Historical Overview," <http://www.roguecreamery.com>; Stiles, Greg. "Cheesemakers Win Award," Mail Tribune, Nov. 11, 2003; Aleccia, Jonel. "Creamery Draws World Attention," Mail Tribune, Oct. 4, 2004; Stiles, Greg. "Rogue Creamery Expands," Mail Tribune, Jan. 7, 2006.

Wedderburn: The Town That Floated into Place

by Margaret LaPlante

The coastal town of Gold Beach, Oregon was originally known as Ellensburg.

Scottish entrepreneur Robert Hume arrived in Ellensburg in 1876 and immediately set to work building a salmon cannery. It has been said that the coastal rivers were so thick with salmon in those days, one could literally walk across the water on the backs of the fish.

Mr. Hume began purchasing property along the Rogue River, and over time he acquired 15,000 acres of river frontage. He expanded his business operations to include cattle and sheep ranching and dairy farming.

When his cannery burned down in 1893, he built a new cannery on the other side of the river. He created a town there and named it Wedderburn, after his family's hometown in Scotland. Sensing a need for other structures, he decided to transfer several buildings from the town of Ellensburg to his new town. He had floats built that could hold a building, and he proceeded to float the structures—including the two-story hotel—across the river.

Today Wedderburn is the starting point for anyone wishing to go on a mail boat trip up the Rogue River.

Source: Douthit, Nathan. *A Guide to Oregon South Coast History - Traveling The Jedediah Smith Trail*. Oregon: Oregon State University Press. 1999.

As It Was is a co-production of Jefferson Public Radio and the Southern Oregon Historical Society. The series' script editor and coordinator is Kernan Turner, whose maternal grandmother arrived in Ashland in 1861 via the Applegate Trail. *As It Was* airs Monday through Friday on JPR's *Classics & News* service at 9:30am and 1:00pm; on the *News & Information* service at 9:57am following the *Jefferson Exchange*.

Poetry

M.E. Hope and Marisa Petersen

Mountain blue bird

Sky blue, Sunday school
blue, grandmother's dining
room blue, abacus bead blue,
pebble blue, wing over shadow
blue, blue between juniper berry
and frosted grass blue, first flirt
of spring blue; before sun dies
blue.

End of day

Two cranes wade across the pasture,
strut along through the inches of snow
covering early runoff. They press into
the wind, feathered giraffes
on this white savannah. Between
broods, caught between season's
shift, they move toward the tree line;
one follows, one breaks the path,
toward the deepening and lonely night.

M.E. Hope lives in Klamath Falls, Oregon, where she works for the USDA Farm Service Agency and helps organize poetry readings. Recent publications include poems in *Rattle* and *Thresholds*, and two poems in an anthology, *Poems of the American West*. Her chapbook, *The past is clean*, was released by Uttered Chaos in August 2010.

Writers may submit original poetry for publication in the *Jefferson Monthly*. Send 3-6 poems, a brief bio, and a self-addressed, stamped envelope to:
Patty and Vince Wixon,
Jefferson Monthly poetry editors
126 Church Street, Ashland, OR 97520
Please allow two to four weeks for reply.

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service vans and commercial vehicles
back up to the loading dock
of the metals recycling center

the drivers as eclectic as their scrap:
grizzled guys in faded flannel shirts,
sallow, sunken-cheeked substance abusers,
electronic parts-and-repair technicians,

immigrants from eastern europe who honed
their metal-detecting and survival skills
long before the wall came down,
suburban joes who just cleaned up the garage

it's a quickie business,
this ferreting out nonferrous metals,
the pros can smell metal a mile away
and convert it into currency in minutes

aluminum ladders and replaced window frames,
pressure cookers, pots and pans,
assorted brass fittings from yard sales,
a bronze buddha from a church bazaar

copper tubing and wire
stolen from construction sites
or scrounged from dumpsters
and demolition scenes

the clanking contents of the vehicle
emptied, sorted and weighed
the seller is then himself assayed
photo taken, id verified

the cashier well guarded
behind shatterproof glass and metal bars
records his name, date, vehicle license
prints a check for the going rate

one old dealer mirrors the mismatched
faded panels of his beater pickup
fastened to the frame with c-clamps
and frayed orange baling twine

what secures his incongruous new blue levis
to his own bent and faded frame?
stretched suspenders cinched up with brass clips
... and faith in metals futures

Marisa Petersen has taught Spanish and English in New Mexico, New York, Oregon, and Romania. She has written feature articles for a regional Montana newspaper and edited an introductory science manual. She lives in Medford, Oregon. This is her first poetry publication.

35th Annual Clayfolk Show and Sale Returns to the Medford Armory

By Bob Johnson

Clayfolk has its fingers in many pots—and folks can see them all at the 35th Annual Clayfolk Show and Sale at the Medford Armory on the weekend before Thanksgiving: November 19th-21st. The show will feature the work of some 60 ceramic artists, along with music, clay demonstrations, a kids' clay area, and drawings for certificates to be used toward purchases of artwork. "It's a great place to find that out-of-the-ordinary holiday gift," says the group's President, Penelope Dews. "And the artists are always eager to answer questions or just talk about their art," she adds.

Doors will open for the show on Friday at 4, closing at 9 pm. The event continues on Saturday from 10 am to 7 pm, and ends its run on Sunday from 10 am to 4 pm.

Shoppers will find stoneware, porcelain, earthenware, and raku pieces in a broad range of styles—and prices. The work will include mugs, planters, platters, tiles, and vases galore. In addition, some artists will offer sculptural pieces, such as Dews' large rhinoceros. There will also be items of pure whimsy, such as bowls-with-faces crafted by Roseburg-



Bowls by Cheryl Weese

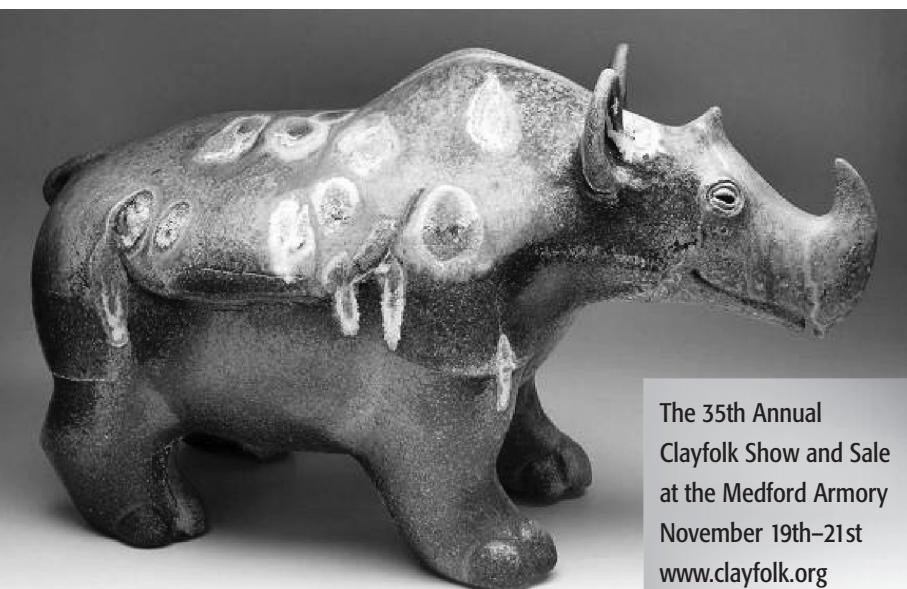
Reaching out beyond the narrower guild concerns of its early days, the group now sponsors workshops with ceramic artists of national stature, awards scholarships for students in the ceramic arts, and supports Empty Bowls, a project that raises funds for local hunger programs.

area potter Cheryl Weese, along with flocks of slightly cross-eyed birds from Cheryl Kempner's studio in Ashland. For more sneak peeks, you can visit a virtual gallery of Clayfolk members' work online at www.clayfolk.org/gallery.htm.

The Clayfolk group began in the mid-70s as a small guild of potters wanting to share ideas about hand-crafting techniques, glazing, firing, and marketing. In the ensuing 35

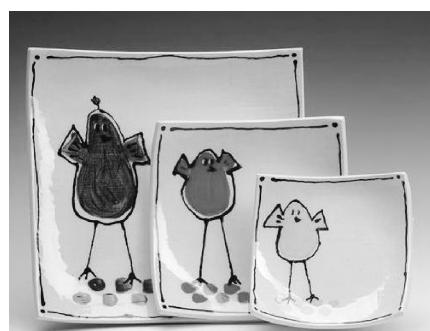
years, Clayfolk has grown into a nonprofit organization representing over 130 ceramic artists, primarily from Southern Oregon and Northern California. Reaching out beyond the narrower guild concerns of its early days, the group now sponsors workshops with ceramic artists of national stature, awards scholarships for students in the ceramic arts, and supports Empty Bowls, a project that raises funds for local hunger programs.

Clayfolk welcomes new members—anyone working in the clay arts, from students and hobbyists to professional ceramists. Further information about membership, is available on the Clayfolk Web site: www.clayfolk.org/joinus.htm.



Rhinoceros by Penelope Dews

The 35th Annual
Clayfolk Show and Sale
at the Medford Armory
November 19th-21st
www.clayfolk.org



Platters with birds by Cheryl Kempner



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Ashland Springs Hotel
www.ashlandspringshotel.com · (541) 488-1700

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Ashland, OR · (541) 488-4428

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Mt Shasta · www.coldcreekinn.com

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Ashland, OR · 541-482-2786

Friends of the Animal Shelter
www.fotas.org · (541) 774-6646

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Bug a Boo Children's Wear
Ashland, OR · (541) 482-4881

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Prism Espresso Bar & Resale Boutique
Medford, OR · www.prismresale.com

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7:50am California Report

9:00am Open Air

3:00pm Fresh Air

4:00pm All Things Considered

6:00pm World Café

8:00pm Undercurrents

1:00am World Café (repeat)

Saturday

6:00am Weekend Edition

10:00am Wait Wait...Don't Tell Me!

11:00am Car Talk

12:00pm E-Town

1:00pm Mountain Stage

3:00pm West Coast Live
5:00pm All Things Considered
6:00pm American Rhythm
8:00pm Keller's Cellar
9:00pm The Retro Lounge
10:00pm Late Night Blues

Sunday

6:00am Weekend Edition
9:00am Marian McPartland's Piano Jazz
10:00am Jazz Sunday
2:00pm Rollin' the Blues
3:00pm Le Show
4:00pm Wait Wait...Don't Tell Me!
5:00pm All Things Considered
6:00pm Folk Show
9:00pm Mountain Stage
11:00pm Modulation

Rhythm & News Highlights

Marian McPartland's Piano Jazz

November 7 · Catherine Russell

Vocalist Catherine Russell is the child of jazz royalty: her father Luis Russell was Louis Armstrong's music director and her mother is guitarist Carline Ray. On this *Piano Jazz*, she shares stories of some the lesser known tunes of the 1930s and '40s performed by Mae West, Fats Waller, and others. With her accompanist Mark Shane, Russell performs "Troubled Waters" and Waller's "Inside This Heart of Mine."



Jazz and Blues vocalist Catherine Russell performs on the November 7th broadcast of *Piano Jazz*.



A rebroadcast of a 2002 *Piano Jazz* features a performance by Jazz great, Chick Corea.

November 14 · Marian Selects: Chick Corea

Pianist, composer and NEA Jazz Master Chick Corea is one of the most creative and inventive musicians in the jazz world today. Along with John McLaughlin, his Five Peace Band won a 2010 Grammy for instrumental jazz album. On this *Piano Jazz* from 2002, he solos on "Monk's Mood" and joins McPartland for an evocative version of his legendary tune "Spain."

November 21 · Milt Hinton

NEA jazz master Milt Hinton, aka "The Judge", would have been 100 years old this year. Hinton was one of the jazz world's legendary bass players. In a career that spanned 70 years, he played with just about everyone from Cab Calloway to Elling-

ton to Coltrane, and he's often credited with bridging the gap from swing to modern jazz. Milt raps his expansive resume, talks about his priceless collection of jazz photographs and joins McPartland for "How High the Moon."

November 28 · Willie Nelson

Country music legend Willie Nelson and his long-time friend, jazz guitarist Jackie King, join McPartland for this *Piano Jazz* program from 2002. The "red headed stranger" brings his country, blues, and gospel influences to bear on standards like "The Nearness of You" and Nelson's 1961 mega-hit for Patsy Cline, "Crazy."

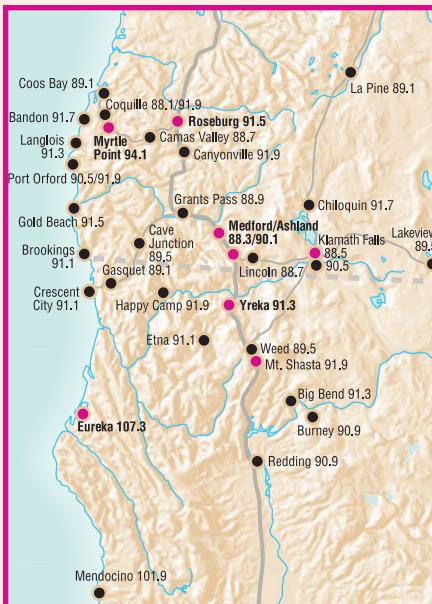


The legendary Willie Nelson joins Marian McPartland in an encore edition of *Piano Jazz* recorded in 2002.

PROGRAM GUIDE

CLASSICS & NEWS

www.ijpr.org



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KLDD 91.9 FM

MT. SHASTA

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5:00am Morning Edition
7:00am First Concert
12:00pm Siskiyou Music Hall
4:00pm All Things Considered
7:00pm Exploring Music
8:00pm State Farm Music Hall

Saturday

6:00am Weekend Edition
8:00am First Concert
10:00am JPR Saturday Morning Opera
2:00pm Siskiyou Music Hall
3:00pm Car Talk
4:00pm All Things Considered

5:00pm A Musical Meander
7:00pm State Farm Music Hall

Sunday

6:00am Weekend Edition
9:00am Millennium of Music
10:00am Sunday Baroque
12:00pm Siskiyou Music Hall
2:00pm Performance Today Weekend
4:00pm All Things Considered
5:00pm Chicago Symphony Orchestra
7:00pm State Farm Music Hall

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Cave Junction 89.5	Grants Pass 101.5	Happy Camp 91.9	
Chiloquin 91.7			Port Orford 90.5

Classics & News Highlights

* indicates birthday during the month.

First Concert

Nov 1 M Copland: *The Red Pony Suite*
Nov 2 T Dittersdorf*: Harp Concerto
Nov 3 W Massenet: *Scènes alsaciennes*
Nov 4 T Tausig*: *Hungarian Gypsy Pieces*
Nov 5 F Tchaikovsky: *Marche Slav*
Nov 8 M Bax*: Sonatina for Flute and Harp
Nov 9 T Mozart: String Quartet in B flat major, "The Hunt"
Nov 10 W Bizet: *L'Arlesienne Suite No. 1*
Nov 11 T R. Strauss: *Don Juan*
Nov 12 F Borodin*: Symphony No. 3
Nov 15 M Vaughan Williams: *On Wenlock Edge*
Nov 16 T William Dawson: *Negro Folk Symphony*
Nov 17 W Leclair: Overture in D major
Nov 18 T Weber*: Symphony No. 2
Nov 19 F Ippolitov-Ivanov*: *Caucasian Sketches*
Nov 22 M W. F. Bach*: Sinfonia in F major
Nov 23 T Caplet*: *Conte Fantastique* after Poe's *The Mask of the Red Death*
Nov 24 W Brahms: Cello Sonata No. 2
Nov 25 T V. Thomson*: Symphony No. 2
Nov 26 F Schumann: Violin Concerto
Nov 29 M Donizetti*: Concertino in D minor
Nov 30 T Förster*: Oboe Concerto in C minor

Siskiyou Music Hall

Nov 1 M Schumann: Symphony No. 2
Nov 2 T Herzogenberg: Piano Quartet in B flat major
Nov 3 W Rachmaninov: *Symphonic Dances*
Nov 4 T Goldmark: Violin Concerto in A minor
Nov 5 F Villa-Lobos: Symphony No. 1, "The Unexpected"
Nov 8 M Vitezslav Novak: *Slovak Suite*
Nov 9 T Sperger: Symphony in F major
Nov 10 W Beethoven: Piano Trio in E flat major
Nov 11 T C. Franck: Piano Concerto No. 2
Nov 12 F Spohr: Quartet No. 1 in E flat
Nov 15 M Goetz: Symphony in F
Nov 16 T Johann Muthel: Concerto in B flat major
Nov 17 W Roussel: Symphony No. 2
Nov 18 T Weber*: Clarinet Quintet in B flat
Nov 19 F Schubert: Symphony No. 9, "The Great"
Nov 22 M Pleyel: Symphony in A
Nov 23 T Lalo: *Symphonie Espagnole*
Nov 24 W Magnard: Symphony No. 1
Nov 25 T Brahms: Quartet in G minor
Nov 26 F Stanford: *Irish Symphony*
Nov 29 M Glazunov: Piano Concerto in F minor
Nov 30 T Alkan*: Concert Sonata in E major

Exploring Music with Bill McLaughlin

Week of November 1 · Bill's Keepers

Bill's inbox is overflowing with albums sent by friends from around the world. This week, he spins some of his top picks.

Week of November 8 · Aaron Copland

For some, Aaron Copland conjures images of covered wagons and endless frontiers. For others, he evokes Olympic athletes, astronauts and fallen heroes. From waves of grain to stars and stripes, Aaron Copland defined the soundtrack to everything American. This week, we'll trace his trek from the heart of Brooklyn to the heart of a nation. Featured works include Appalachian Spring, Rodeo, Fanfare for the Common Man and Billy the Kid.

Week of November 15 · Triple Play

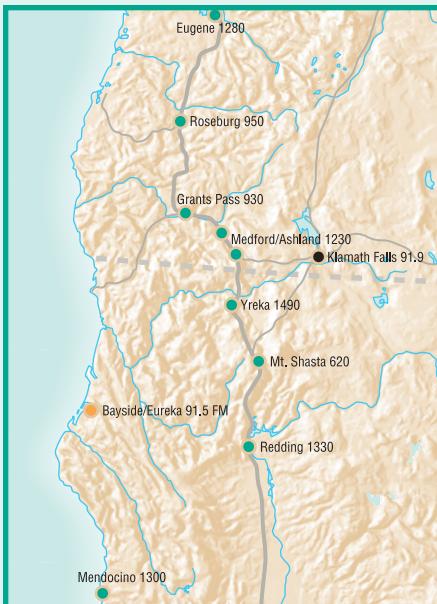
Bill steps up to the plate explore to trios of all sorts, from the finale of Strauss' *Der Rosenkavalier* to the Beethoven *Triple Concerto* and more.

Week of November 22 · Families of Instruments

This week, we'll explore the sections of the modern orchestra: strings, woodwinds, brass, and percussion.

Week of November 29 · The Symphony, Part VI

The symphony has been fertile ground for composers throughout history and around the world. We'll follow its development in France, Russia, and elsewhere in the late 19th and early 20th centuries.



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5:00am BBC World Service
7:00am Diane Rehm Show
8:00am The Jefferson Exchange
10:00am Here & Now
11:00am Talk of the Nation
1:00pm To the Point
2:00pm World Briefing from the BBC
3:00pm The Story
4:00pm On Point
6:00pm Newslink
7:00pm As It Happens
8:00pm The Jefferson Exchange
(repeat of 8am broadcast)
10:00pm BBC World Service

Saturday

5:00am BBC World Service
7:00am Inside Europe
8:00am The State We're In
9:00am Marketplace Money
10:00am Living On Earth
11:00am On The Media
12:00pm This American Life
1:00pm West Coast Live
3:00pm A Prairie Home Companion

5:00pm To the Best of Our Knowledge
7:00pm Soundprint
8:00pm The Vinyl Cafe
9:00pm BBC World Service

Sunday

5:00am BBC World Service
7:00am Soundprint
8:00am To the Best of Our Knowledge
10:00am Whad'Ya Know
12:00pm Prairie Home Companion
2:00pm This American Life
3:00pm LeShow
4:00pm Travel with Rick Steves
5:00pm Marketplace Money
6:00pm On The Media
7:00pm Living On Earth
7:00pm L.A. Theatre Works
(last Sunday of every month)
8:00pm BBC World Service

News & Information Highlights

JPR Saturday Morning Opera with Don Matthews

Nov 6 · *Adrianna Lecouvreur* by Francesco Cilea
James Levine, conductor; Renata Scotto, Placido Domingo, Sherril Milnes, Elena Obraztsova, Giancarlo Luccardi, Florindo Andreoli, Philharmonia Orchestra, Ambrosian Opera Chorus

Nov 13 · *Macbeth* by Giuseppe Verdi
Giuseppe Sinopoli, conductor; Renata Bruson, Mara Zampieri, Robert Lloyd, Lucia Aliberti, Neil Shicoff, Claes H. Ahnsson, Chorus and Orchestra of the Deutsche Opera Berlin

Nov 20 · *Fidelio* by Ludwig von Beethoven
Otto Klemperer, conductor; Christa Ludwig, Jon Vickers, Gottlob Frick, Walter Berry, Franz Crass, Ingeborg Hallestein, Gerhard Unger, Philharmonia Orchestra and Chorus

Nov 27 · *Orphée* by Philip Glass (In French)
Anne Manson, conductor; Philip Cutlip, Lisa Saffer, Ryan MacPherson, Georgia Jarman, Steven Brennfleck, Jeffrey G. Beruan, Konstantin Kvach, The Portland Opera Orchestra

L. A. Theatre Works

November 28 · 7:00pm · "The Ruby Sunrise"

Written By: Rinne Groff · Cast: Henry Winkler, Elisabeth Moss, Jason Ritter, Asher Book, Katherine Leonard, Kate McGregor-Stewart, Kate Steele
Synopsis: In 1927, a young woman with a limitless imagination and a flair for electronics dreams of a



from perfect.

medium that might break down cultural barriers and inspire world peace: namely, television. Later, when her glowing box with blurry pictures becomes a fixture in America's living rooms, her forecast of an electronically driven Utopia proves to be far

VETERANS' DAY - SPECIAL PROGRAM

November 11 · 2pm

Backstory with The American History Guys

Coming Home: A History Of War Veterans

Between the global recession and the swine flu pandemic, news about the wars in Iraq and Afghanistan has become scanty-at-best. What little coverage there is tends to focus on developments overseas. In this Veterans' Day special, the History Guys look at what happens when vets return home. Sons of Confederate Veterans spokesman

Frank Earnest makes a case for separating the politics of war from our remembrance of its veterans. Historian Rebecca Jo Plant discusses the changing expectations for veterans' wives and mothers. And psychologist Ed Tick talks about PTSD in the pre-psychological age.



Art

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ROGUE VALLEY

Theater

- ◆ Camelot Theatre Company presents "Always ...Patsy Cline" thru Nov. 7th, and "Spotlight on Dusty & Petula" on Nov. 11th. Located at Talent Ave. & Main St., Talent. (541) 535-5250. www.camelottheatre.org
- ◆ The Oregon Cabaret Theater presents *The Wizard of Panto-Land*, Nov. 19th-Dec 31st. Located at 1st & Hargadine Sts., Ashland. (541) 488-2902 www.oregoncabaret.com
- ◆ Southern Oregon University Department of Theatre Arts presents:
 - Taking Steps* by Alan Ayckbourn, Nov. 4-14
 - A Streetcar Named Desire* by Tennessee Williams, Nov. 11-21

Located on South Mountain Avenue, Ashland. (541) 552-6348

- ◆ Barnstormers Theatre presents *Look Homeward, Angel*, thru Nov. 7th.. At 112 Evelyn Ave, Grants Pass. 541-479-3557. www.BarnstormersGP.org



The Robert Cray Band takes the stage at the Cascade Theatre in Redding on November 11th.

Music

- ◆ Chamber Music Concert Series presents the Kuss Quartet Friday, Nov. 19, 7:30 pm and Saturday, Nov. 20, 3 pm. Performances take place at the SOU Music Recital Hall on Mountain Avenue in Ashland. More information is available at www.chambermusicconcerts.org and at 541-552-6154.
- ◆ Craterian Performances presents:
 - Playing for Change, Nov. 1st, 7:30 pm
 - Rogue Valley Symphony, World Premiere Xibalba, Nov. 6th, 7:30 pm



Bronn and Katherine Journey perform at the Redding Convention Center on November 4th. Bronn delivers a widely varied repertoire with wit and humor while Katherine joins him in glorious song.

Bronn & Katherine Journey, Nov. 11th, 7:30 pm
 Youth Symphony of Southern Oregon, Nov. 13th, 7:30 pm
 GingerBread Jubilee, Nov. 19th, 5:30 pm
 The Craterian Ginger Rogers Theater is located at 23 S. Central Ave., Medford. (541) 779-3000 www.craterian.org

- ◆ St. Clair Productions presents Scott August performing Native American Flute, Nov. 6th, 8 pm. Unitarian Fellowship, 4th and C Streets, Ashland. www.stclairevents.com
- ◆ Music at St. Mark's will present a *Service of Evensong* for the Feast of St. Cecilia on Nov. 14, at 3 pm. The service will include Telemann's Psalm 96 for soloists, choir, and strings, along with the traditional sung Magnificat and Nunc Dimittis. Located at 5th and Oakdale in Medford. (541) 821-0977

Send announcements of arts-related events to:
**ArtScene, Jefferson Public Radio,
 1250 Siskiyou Blvd., Ashland, OR 97520** or to
paul.b.christensen@gmail.com

**November 15 is the deadline
 for the January issue.**

For more information about arts events,
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 online *Community Calendar* at www.ijpr.org

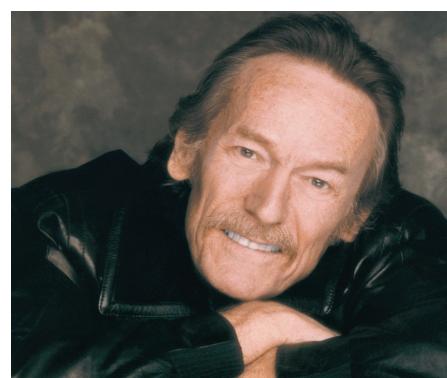
Exhibitions

- ◆ 1st Friday Art Walk in downtown Ashland and the Historic Railroad District, each month from 5-8 pm. (541) 488-8430. www.ashlandgalleries.com
- ◆ 1st Friday Art Night in downtown Grants Pass features music and art at shops, galleries and restaurants at H & 5th Sts. from 6-9pm. (541) 787-7357
- ◆ 3rd Friday Artwalk in Historic Downtown Medford. 5-8 pm. Located in Theater Alley, Bartlett Street, E. Main & Central Avenue. www.visitmedford.org/index-artwalk.html
- ◆ The Rogue Gallery & Art Center presents "Viva la Vida: Synthesis of Cultures," thru Nov. 27th. And "Viva la Vida: Synthesis of Cultures" Oct. 22 thru Nov. 27. At 40 South Bartlett St., Medford (541) 772-8118

NORTH CALIFORNIA

- ◆ Shasta Community Concerts Association presents Bronn & Katherine Journey on Nov. 4, 7:30 p.m. At the Redding Convention Center, Redding.
- ◆ Cascade Theatre and the Jefferson Public Radio Performance Series present:
 - M*A*S*H Nov. 4-5th. 7 pm
 - Parker Quartet Nov. 4th, 7:30 pm
 - Bryan Adams Nov. 7th, 8 pm
 - Gordon Lightfoot, Nov 9th, 8pm
 - Robert Cray Band, Nov. 11th, 7:30 pm
 - North State Symphony - Aspects of Enchantment, Nov. 14th, 2 pm
 - A Cascade Christmas, Nov 26-27th, 3 & 7 pm

Located at 1733 Market St., Redding. (530) 243-8877. www.cascadetheatre.org



Canadian singer and songwriter Gordon Lightfoot performs at the Cascade Theatre in Redding on November 9th.



St. Clair Productions presents Scott August performing Native American Flute on November 6th.



Chamber Music Concert Series presents the Berlin-based Kuss Quartet on November 19th & 20th.

Exhibitions

- ◆ 2nd Saturday Art Hop celebrates arts and culture in Redding each month. Painters, sculptors, musicians, poets and receptions are featured at participating businesses downtown. Redding. (541) 243-1169.
- ◆ The Siskiyou Arts Council Gallery & Cultural Center presents "Bras for a Cause", a fundraiser for the Susan G. Komen Foundation, thru Nov. 13. At 418 N. Mt. Shasta Blvd., Mt. Shasta. www.SiskiyouArtsCouncil.org (530) 926-1294.
- ◆ Shasta College Art Gallery presents "Then Until Now," a survey of culture drawing and cyanotype, thru Nov. 11th. Located in the Shasta College Art Department, Building 300, 11555 Old Oregon Trail, Redding. (530) 242-7730.

KLAMATH

Music

- ◆ The Klamath Blues Society sponsors a Blues Jam every Thurs, 8:30-midnight. At the American Legion, 228 N 8th St, Klamath Falls. www.klamathblues.org (541) 331-3939
- ◆ The Linkville Players present *Harold And Maude*, the stage version of the well-known 1971 cult film of the same name. Nov. 12th-Dec. 4th. At The Linkville Playhouse, 201 Main Street, Klamath Falls. (541) 884-8484
- ◆ The Ross Ragland Theater presents:
Chicago City Limits, Nov 20th, 7:30 pm
Fools for Rowan, Nov 26th, 7:30 pm

At Ross Ragland Theater 218 N. 7th St., Klamath Falls. www.rrtheater.org 541-884-0651



OREGON AND REDWOOD COAST

Music

Pistol River Concert Association presents Keith Greeninger & Dayan Kai on Nov. 13th. 8 pm. At Pistol River Friendship Hall, Pistol River. (541) 247-2848. www.pistolriver.com

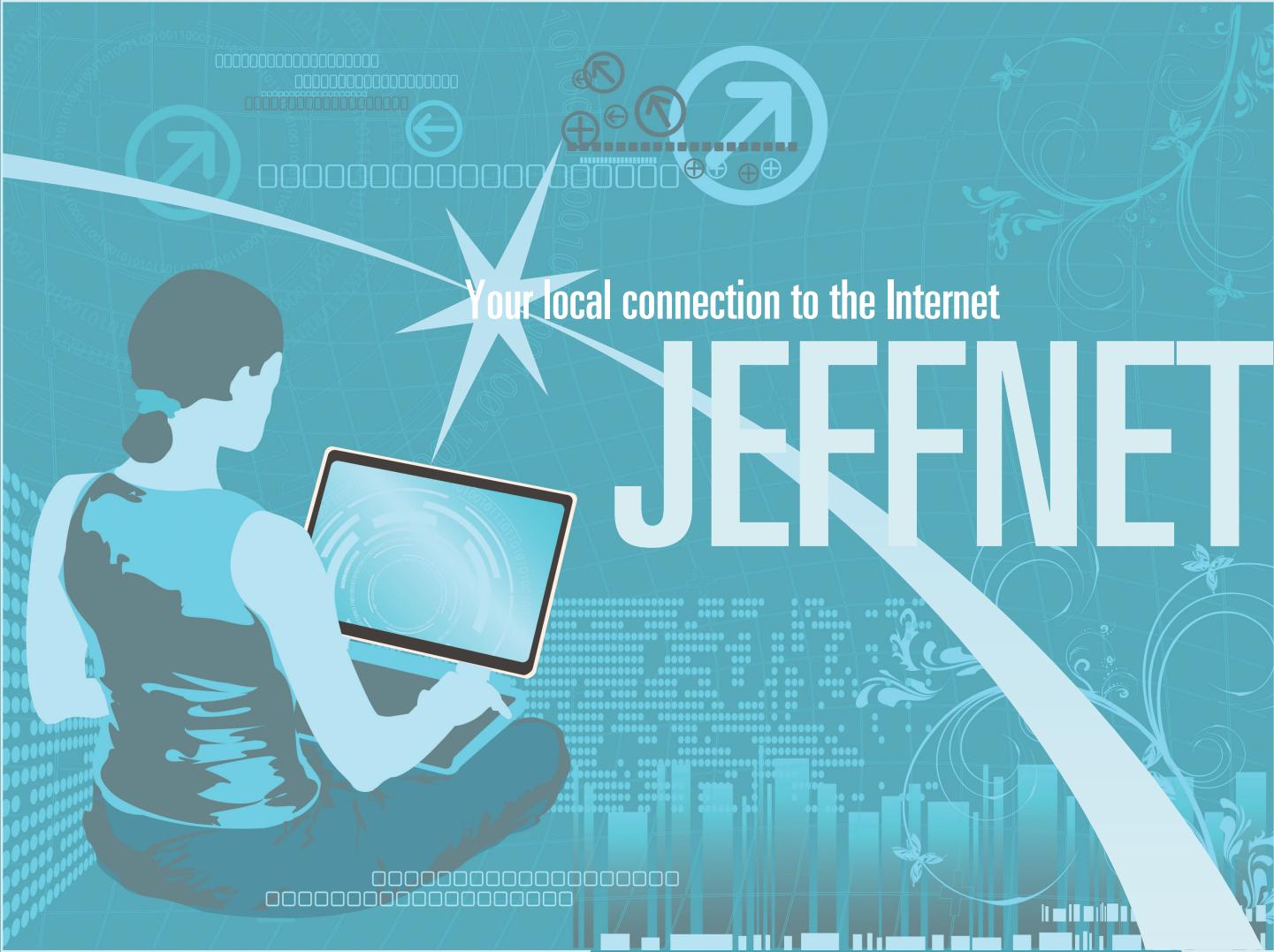
UMPQUA

Music

- ◆ Umpqua Symphony Association presents Cascadia Clarinet Quartet and The Left Coast Saxophone Quartet for an "Oregon Reed Summit," on Nov. 14, 3 pm. At First Presbyterian Church, 623 SE Lane Ave., Roseburg. 541-496-4546.
- ◆ Roseburg Community Concerts presents "The Legacy of Floyd Cramer," featuring the legendary keyboardist's grandson, Jason Coleman. Nov. 1st. 7 pm. At Jacoby Auditorium, on the Umpqua Community College Campus.



The Ross Ragland Theater presents New York City improv comedy troupe Chicago City Limits (ABOVE) on November 20th and Nashville-based Fools for Rowan (BELOW) on November 26th.



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The Washington Post

Parker Quartet

November 4 • 7:30pm

Hailed by the *New York Times* as "something extraordinary" and by the *Boston Globe* for their "fiercely committed performances," the Parker Quartet has rapidly distinguished itself as one of the preeminent ensembles of its generation. The Parker Quartet began its professional touring career in 2002, and in 2005 sparked international acclaim by winning the Concert Artists Guild Competition as well as the Grand Prix and Mozart Prize at the 2005 Bordeaux International String Quartet Competition in France. Most recently, the Quartet was awarded the prestigious 2009-2011 Cleveland Quartet Award.



Robert Cray Band

November 11
7:30pm



Blessed with a soulful voice and a concise lead guitar approach that never wastes notes, Robert Cray rose to international fame blending elements of rhythm and blues, pop, and traditional blues. Cray's talent, vision and immensely popular records helped to usher the blues idiom into the 21st century and jump-start the contemporary blues boom that still exists today.

Cray's impressive resume includes many highlights. He's worked with such music legends as B.B. King, Tina Turner, Eric Clapton, Keith Richards, Chuck Berry, Muddy Waters, John Lee Hooker, and Willie Dixon. And, he's earned an impressive five Grammy Awards and 14 nominations during his distinguished career. Never content with playing the blues the same way twice, Cray's daring innovations have made him a favorite with both critics and fans alike.

The Dance Project's A Cascade Christmas

Directed by James Santos

Nov. 26-27 and Dec. 2-4

It's hard to imagine a more memorable or enjoyable way to spend time with the family this holiday season than an outing to the Cascade Theatre for *A Cascade Christmas*. Now in its 7th season, this holiday stage production has become a tradition for family and friends, playing to sold out crowds eager to see what new twist Director James Santos has worked into the show.

A Cascade Christmas will transport the entire family into a world where sugarplums dance, ice skaters waltz, and Santa's elves make children's dreams come true.



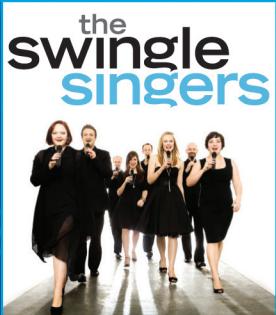
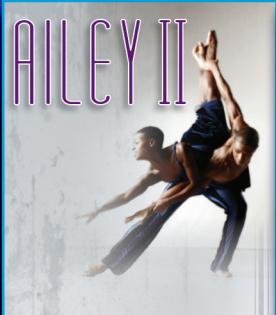
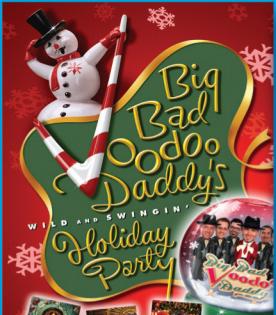
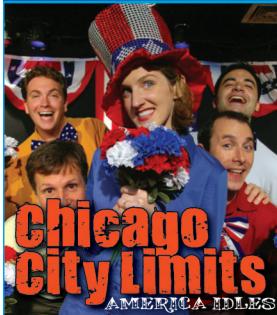


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November 20 Chicago City Limits: America Idles

26 Fools for Rowan

December 3 Big Bad Voodoo Daddy

11 Esquire Jazz Orchestra

17-19 Irving Berlin's *White Christmas*, Times Vary

26 Eugene Ballet's *The Nutcracker*, 2 p.m. & 7:30 p.m.

January 21 Ailey II

February 12 The 7th Annual Red Tie Romp, 5:30 p.m.

26 The Four Freshmen

28 RCS: Chamber Orchestra Kremlin

March 5 One Night of Queen

9 The Aluminum Show

19 The American Stars Celebrate Motown

April 1 Turtle Island Quartet

8 Spencers Theatre of Illusion

10 RCS: Annual High School Honors Recital, 2 p.m.

22 The Swingle Singers

29 RCS: Stiletto

May 13 Tiempo Libre

20 The Coats

21 Special Event: The 9th Annual Taste of Klamath, 5:30 p.m.

June 20 2011 Youth Theater Day Camp Begins

Showtime is 7:30 p.m. unless otherwise noted.

RCS=Ragland Classical Series



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